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THE WRITER'S GUIDE

AN UP-TO-DATE HANDBOOK OF
IDEAS AND INFORMATION
FOR ALL WHO WRITE

BY

HAROLD HERD

PRINCIPAL OF THE REGENT INSTITUTE

LONDON
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THE WRITER'S GUIDE

CHAPTER I

BOOKS THAT SELL

THE publishing of books is a romantic mystery to the layman. He has a vague idea that it is an exceedingly profitable business, but he knows nothing of its complexities and uncertainties. A publisher will tell you, on the other hand, that it is perhaps the most hazardous of enterprises; in fact, one American publisher made the remarkable statement not long ago that only one book out of five "gets home".

Many authors fail to grasp the elementary fact that the publisher is a business man, and that his daily preoccupation is to find books that he can produce at a profit. He would like, of course, to have one or two best-sellers in his list, but he knows that the biggest proportion of his profit will come from a number of books that make no particular stir in the literary world yet have a steady and remunerative sale. Every publisher likes a good foundation of "bread-and-butter" books—works which are in regular demand month after month, year after year—and the intending author who has something attractive to offer in this direction is assured of a very careful hearing.

The market for "bread-and-butter" books can be measured with a fair amount of certainty, for they

usually appeal to well-defined classes of the community. But just as a work will now and again mysteriously fail to please the public, another and less assuming volume will tap a market of unsuspected richness, and orders will flow in at an almost embarrassing rate.

But the publisher is on much less certain ground when he is trying to gauge the probable public demand for a novel. Who shall say with confidence that a particular bundle of typescript will, in volume form, be eagerly bought by the public? Best-sellers are few; even novels which sell more than 5,000 copies are by no means numerous. A novel which everyone connected with the firm rates as a potential best-seller may fall quite flat. Most books are speculative, and the best a publisher can hope for is that by a mixture of caution and enterprise he will reap a reasonable profit from his operations as a whole.

Every book is an adventure: herein lies the fascination of publishing. Some businesses, though very profitable, offer little variety and demand steady, monotonous application day in day out. Publishing is full of variety and interest. One of the compensations of the life is that it brings the publisher into frequent contact with interesting people. His callers on a single day may include a famous novelist, a great explorer and a statesman of international eminence.

Some publishers specialize, but the majority issue lists which embrace a wide range of subjects—from fiction to the higher mathematics. All the MSS. sub-

mitted for consideration are first winnowed by the readers. There are the regular readers (not necessarily attached to the staff) who deal with fiction and the more important classes of non-fiction work, and the publisher has also a list of specialists to whom he refers MSS. in the other branches covered by his list. But the first reading is not decisive. One or more members of the firm, and in some cases their friends, will read an MS. before a final judgment is pronounced. Even the unanimous verdict of experts does not guarantee that a book will be a success, for no one can assess with certainty the public demand for any book—though if it is a specialized work in a particular field with which the publisher is already familiar, a better guess can be made than in the case of a novel.

Publishers, like theatrical managers, occasionally let a good thing slip through their fingers, failing to detect the qualities that later seem so obvious to commentators—but it is admittedly easy to be wise after the event. Publishers are fallible and do not lament too much over the occasional “miss”, provided that they have not in the same period reaped an unusually large crop of “duds”.

No elaborate ritual is demanded of the author who wishes to offer his wares to a publisher, for the latter is only too pleased to see good work. All that the author needs to do is to have his MS. neatly prepared, as will be explained in Chapter VII, and to send it to the publisher's office, enclosing sufficient postage for its return if unsuitable. The covering letter should

be brief and to the point. Authors of non-fiction works should, in their own interests, give the publisher any information they possess which will assist him to arrive at an accurate judgment—information about the class to whom it will appeal, probable extent of the demand and so on.

MSS. are declined on several grounds besides that of lack of merit. A novel may be written in good style but lack the quickening fire of human appeal. It fails to live because the author has been more concerned with style than with the unfolding of a strong story, or it may be that it lacks the power of story telling. More than one writer of best-sellers has been justly convicted of faulty psychology and melodramatic style—but not of inability to tell a story.

All best-sellers are not novels, many non-fiction works attaining figures that would command the respect of the most popular novelists, and what is more, they sometimes continue to sell for a generation or two. Educational works (both for school use and the general reader), handbooks and popular guides (to sports, pastimes, diet, etc.) and juvenile books are among the works that make an impressive showing in the publisher's records. An outstanding volume of reminiscences will have a big sale despite its high price, but the finest prizes in this field fall to the non-professional writers—statesmen, soldiers and others. Arresting works on political or economic subjects sell freely if they are put on the market when interest is white hot. Readable travel books

are always in demand, and now and again a work that describes picturesquely and freshly a country in the public eye will yield its author a handsome amount in royalties. Good technical and semi-technical works can be exceedingly profitable and continue to produce a respectable income for a number of years.

Non-fiction works of really good quality are occasionally rejected because the publishers to whom they are offered decide either that there is not a big enough field for them, or that they, at any rate, could not market the books at a profit. If a publisher has no previous experience of his own to guide him he is less ready to take a chance on non-fiction work. What does he do in such a case? Usually he consults any friends or other persons who have some knowledge of the subject and gets their opinion on the possible market for such a work. Whom will it interest? How many will it interest? What are they prepared to pay for such a book? These are among the questions that arise in the publisher's mind, for however alive he may be to the merits of an MS. he cannot afford to ignore the problem of whether the book can be marketed profitably. If the work appeals to well-defined classes of the community the publisher can readily bring it to their notice either by circularising or by advertising in the papers which they read, but if the work appeals to only a limited number belonging to several classes the problem of getting into touch with prospective buyers is difficult of solution.

No author should be without a copy of Mr. Stanley Unwin's *The Truth About Publishing* (Allen & Unwin), which is full of valuable information on the production of books. Mr. Unwin describes the whole process of publishing from the arrival of the MS. to the preparation of the selling campaign, and throws light on the many items that enter into the cost of a book.

CHAPTER II

ABOUT AGREEMENTS

WHEN a publisher decides favourably he writes to the author and tells him on what terms he is prepared to issue the work, or invites him to call at his office and discuss the matter. Most works are now published on the royalty basis; formerly the publisher would frequently buy a book outright. There can be no question that the royalty method is fairer to the author, who is rewarded according to the success of his book, and is saved the experience of more than one writer who has seen the book for which he received, say, £50 make a fortune for others.

Certain specialized works are issued on a commission or profit-sharing basis. Whatever method is adopted an agreement is signed by the parties, each retaining one copy. The author should read this agreement very carefully before he signs it. He should watch in particular that he does not undertake to hand over valuable potential rights (American rights, dramatic rights and so on) without adequate compensation. He must be careful, in short, to see that he shares fairly in the profits that may be expected to accrue from the book.

The terms offered to a new author vary according to the nature of the book and the publisher's estimate of its possibilities. Usually he receives a royalty of

about 10 per cent., with possibly an increase to 12½ per cent. after a certain number of copies have been sold. Some works are produced on a commission basis, the publisher charging the author with the cost of production and an agreed amount for the services of his organization. There are authors who prefer this arrangement because they consider it to be more lucrative than the royalty plan, and there are some works which are issued on this basis because their appeal is so narrow that they would not yield a profit to the publisher if he had to bear the cost of production and marketing and pay the author a royalty. Certain scientific and other works of limited interest come under this heading. Here it is necessary to give a warning. While there are some books which are justifiably issued on these terms by reputable publishers, no house of standing will let its imprint appear on a book that is obviously worthless.

The author should have nothing to do with any proposal that he should pay for the cost of his novel being produced. He is well advised to keep the manuscript in his desk rather than have it published by any firm which notoriously produces works only at the author's expense and depends for its profits not on the successful marketing of such books but on the substantial margin between the cost of production and the amount paid by the author. Most of the works produced in this way have no literary quality whatever; but that does not matter to such firms, for they are secured against loss. These pub-

lishers are practically unable to get their publications reviewed except in obscure papers.

Following is a typical form of agreement for the publication of a book on the royalty basis:—

AN AGREEMENT made this day of , 19.... between of (hereinafter called "the Author") for himself, his executors, administrators and assigns, of the one part, and (hereinafter called "the Publishers"), for themselves, their successors and assigns of the other part. Whereas the Author is writing or has written a literary work at present entitled which he desires the Publishers to publish. Now it is hereby agreed between the parties as follows:—

1. The Author shall complete and deliver the Manuscript of the said literary work to the Publishers not later than , and the Publishers shall produce the work with all due diligence and publish the same within months of the last sheet being passed for press. The work shall consist of words or thereabouts.

2. In consideration of the payments hereinafter mentioned, the sole right to produce or reproduce the work or any substantial part thereof in book form is hereby vested in the Publishers throughout the world.

3. All details as to the time and manner of Production and Advertisement (except as hereby otherwise provided), and the number and destination of Free Copies for the Press or others, shall be left to

the sole discretion of the Publishers, who shall bear all expenses of Production, except as hereby otherwise provided and except the amount (if any) of Author's corrections by which the cost of corrections of proofs other than printers' errors, as per printers' invoice, exceeds 10 per cent. of the cost of the type setting, which extra amount shall be borne by the Author.

4. The published price of the work shall be per copy, but the Publishers shall have power in their discretion to alter the published price of any edition as they may think fit, and in not less than two years after first publication to sell the residue of any edition at a reduced price, or as a remainder at the best prices such remainder stock will fetch. The Publishers shall give the Author the option of purchasing the remainder stock.

5. The Publishers shall deliver to the Author not later than the 30th day of April of each year a statement of (i) the number of copies printed and sold during the year before the preceding 31st day of December of any Edition which shall be published by the Publishers, and of (ii) the profits which shall during that year have been received from any sale under Clause 10 hereof. The first copies sold of the English Edition of the work shall be free of Royalty.

6. The Publishers shall, if requested to do so by the Author, render an interim half-yearly statement on the 30th day of September provided the Royalties earned during the six months ending the previous 30th June exceed Five Pounds.

7. The Publishers shall, at the time of the delivery of the said statement, pay to the Author (subject as mentioned herein, and except any copies specially excepted) on all such copies sold of the English

Edition at above half their published price a Royalty of on their published price, rising to per cent. after the sale of copies of the English Edition at above half the published price, but on all such copies sold at or below half their published price the Royalty shall be 10 per cent. on the net receipt of such sales; and on all copies sold at or below one-quarter of the published price, the Royalties shall be 5 per cent. on the net receipts of such sales. In calculating Royalties under this Agreement thirteen copies shall in all cases be reckoned as twelve. No Royalties shall be paid upon any copies presented to the Author or others, or to the Press, or destroyed by fire or in transit. Provided always that the Royalties provided for in this Clause shall not be payable in respect of any special Edition to which Clause 9 hereof shall be applicable, or to any sales under Clause 10 hereof.

8. Should the Publishers at a later date, when the original edition has practically ceased to sell, decide to issue the work in Cheaper Editions, they shall do so at their own cost and risk, and shall pay the Author a Royalty at the rate of on the published price of every copy sold of such Cheaper Editions, but on copies sold at or below half the published price the Royalties shall be on the net receipts of such sales. No such cheap edition shall be issued without the Author's consent within years of the original publication.

9. Should the Publishers supply an edition or editions of the said work, whether specially printed or not, and whether bound or in sheets, for sale in America or the British Dominions beyond the Seas, they shall pay to the Author on all copies of such editions sold a Royalty of per cent. on the net receipts of such sales payable at the

same time as the Royalties provided for in Clause 7 hereof.

10. The Publishers shall have the sole right to sell or assign the American, Colonial, Continental, Foreign, translation, and serial rights in the above work, and shall pay all costs of negotiating such sales and of distributing copies of the work for such purposes. The Publishers shall pay to the Author of the receipts from the sale of any such rights, such amounts to be payable at the same time as the Royalties provided for in Clause 7 hereof. The Publishers shall have authority (unless and until revoked by the Author) to sell or lease the Cinema rights in the said work, and shall pay to the Author 80 per cent. of the net proceeds received by the Publishers in respect of such rights.

11. The Author shall, without any payment or consideration other than is hereinbefore mentioned, assist the Publishers so far as possible, by revision or otherwise, in keeping the work up to date, and shall supply an Index to the said work if in the opinion of the Author and the Publishers an Index be desirable.

12. The Author shall not, without the consent of the Publishers, publish any abridgment or part of the said work in book form.

13. The Author shall be entitled to receive on publication six presentation copies of the first edition of the work, and shall have the right to purchase further copies for personal use on trade terms.

14. The Author hereby warrants to the Publishers that the said work is in no way whatever a violation of any existing copyright, and that it contains nothing obscene, indecent or (with the intention of the Author) libellous, and will indemnify the Publishers against any loss, injury or damage, including any

legal costs or expenses properly incurred, occasioned to or incurred by the Publishers in consequence of any breach (unknown to the Publishers) of his warranty. And it is hereby further agreed that in the following cases any loss, injury or damage (including any legal costs or expenses as aforesaid) occasioned to or incurred by either the Author or the Publishers or both shall be contributed to and borne and paid by the Author and the Publishers in equal shares, namely:—

- (1) Where any matter contained in the said work shall be held to constitute a libel upon a person to whom it shall appear the Author did not intend to refer.
- (2) Where an unsuccessful action is brought in respect of an alleged libel contained in the said work; and
- (3) Where any proceedings are threatened, instituted or prosecuted for any alleged libel contained in the said work and the claim is settled before judgment with the consent of the Author and the Publishers.

15. The Author shall, on delivery of the manuscript, supply to the Publishers, free of charge and copyright fee, photographs, pictures, diagrams, maps and other materials from which to illustrate the said work; and the Publishers shall prepare blocks therefrom at their own cost for the use of their Printers and Binders. Such pictures and material supplied by the Author shall, when done with, be returned to the Author if he so requires, but the Publishers shall not be liable for accidental damage thereto, or for loss thereof, in the absence of negligence on their part or on the part of their own employees.

16. With a view to enabling the Publishers to advertise the present work more extensively, the Publishers shall have the first offer of the Author's next literary work suitable for publication in book form.

17. If, after the expiration of five years from the date of first publication, the said work be allowed to go out of print and the Publishers shall neglect to issue a new edition within six months of having received a written request from the Author to do so, or if within one month of a written request payment due to the Author shall not be made as specified herein, then in either of these cases all rights conveyed in this agreement shall revert to the Author without further notice, provided that the Author buys back from the Publishers all blocks, stereoplates, moulds, designs and engravings specially made for the said work at one-half of their original cost.

AS WITNESS the hands of the Author and of the Publishers by one of their Managing Directors.

CHAPTER III

SUCCESSFUL FREE-LANCING

THE modern editor is half editor and half business man. He cannot hope to keep his position unless he caters successfully for the tastes of his public—and it is this ability to supply what the public wants that is at the foundation of every business triumph.

Equally the wise free-lance must study his market and offer only the wares that are in demand by editors. The old-fashioned method was to write an article and then look about for a market. Given a lively pen the man who follows this path nowadays will probably sell some of his work, but most of his MSS. will journey in vain because they have not been designed to meet any definite journalistic demand. The only successful policy is to analyse what editors want and then plan articles and stories that approximate as closely as possible in subject, style, treatment and length to those ascertained needs. Now that it has been outlined this policy may strike you as being an obvious one, but any editor will tell you that few writers consistently pursue it.

The business man is always on guard against the error of putting on the market something that people do not want. This consideration is usually overlooked by the budding free-lance, who trusts entirely to casual inspiration for a subject and attempts to fit the market to the article or story instead of approach-

ing the matter from the opposite angle. The error does not stop there, for the hazy grasp of the editorial policy born of a superficial examination of newspapers and periodicals leads him astray almost every time. Though it is true that certain articles will appeal to many newspapers, every journal has its special requirements, which can be ascertained only by a thorough study of a number of issues. This analysis will reveal among many other things that one newspaper has a strong preference for psychological articles, another for "interesting fact" articles, a third for purely local articles, and that yet another paper publishes only contributions which are of strong topical appeal. Two papers that use articles on similar subjects may differ widely. One may require 400-word articles written in a bright, popular manner, and the other may have a high literary standard and a minimum length of 700 words.

Short-story writers are just as defective in their aim. They frequently write stories that are either too long or too short. A good length for placing is 3,000 to 4,000 words; the usual minimum may be taken as 2,000 and the maximum as 6,000 words, though it is not wise as a rule to exceed 5,000. Another fault is to offer stories that are strong in plot but of indifferent style to a high-class magazine such as *Blackwood's*, which insists on definite literary quality, or to submit to popular periodicals stories that are weak in incident and depend mainly for their appeal on style. Stories are often rejected on the ground

that they are too good. Editors of certain magazines frankly recognize that their readers want fiction with punch rather than stylistic contributions.

Happily, the free-lance who wishes to exercise his pen profitably has a wide field of opportunity and has practically no difficulty in finding openings that suit his particular ability, granted that he has the patience to make a proper survey of the market.

A thorough knowledge of what editors want is all-important, but exact analysis does not necessarily lead to successful catering. Certain fundamentals of effective writing must be kept in sight all the time if the writer is to sell his work readily. The basic essential is to be keenly interested in the subject while writing about it, for the man who yawns over his task cannot expect to ignite the spark of interest in others, just as a languid speaker inevitably bores his audience. It follows that the man who understands what interests people is most likely to stamp his articles with live, compelling appeal. Readability is a virtue that is most highly prized by editors, who are always struggling to keep their pages free from the faintest suspicion of dullness.

The fiction writer must have a good story to tell if he wants to get into print. Reduced to a bare outline the theme may be a hackneyed one, but that does not matter provided that it is disguised by freshness of treatment and a genuine touch of surprise in the ending. Slight or fanciful ideas should be left

to the experienced writer, for he alone can invest them with the necessary distinction.

A clear-cut effect is indispensable both in the article and the short story, and this can be attained only by the apt and economical use of words. "Keep it short!" is the editorial injunction, for with rare exceptions the modern newspaper does not use long articles. Crispness is equally characteristic of the short story, for the writer must get a vivid effect within a limited compass and cannot bring in any irrelevance without marring his tale. Brevity does not mean jerkiness; it means the avoidance of inessentials and the choice of simple, telling words. No one is now impressed by the man who loads his writing with cumbrous, self-important words and involved phrases; and editors frankly have no patience with this type of writer.

The first paragraph of an article or a short story is the most important. If you are writing an article you must plunge into the subject without preliminaries and open with a sentence that arouses interest. If you are writing a story select an incident, a bit of dialogue or a statement that will incite the reader's curiosity to learn what follows. "First catch your audience" is the rule every time; and remember, too, that your first audience is the editor, who, from a sheer surfeit of reading MSS., is a difficult man to interest. The following opening paragraphs typify the straight-to-the-point style of modern journalism:—

Our Young Old Men.

What has happened to the "too-old-at-forty" bogey?

Our young old men were never so eager at work and play. . . .

The 100 Per Cent. Man.

A great organizer of industry was recently asked how he handled his many responsibilities with such apparent ease and celerity.

"I give 100 per cent. attention to each matter that comes before me," he answered. "All else is banished from my mind but the single problem in hand."

The supply of 100 per cent. men never exceeds the demand. . . .

Timeliness is a consideration that must always be borne in mind by the free-lance. Editors of newspapers and periodicals alike prefer the contribution that possesses the precious quality of newness. They want to create and preserve the reputation of always being up to date. Many articles which are readily accepted because they treat a subject of immediate public interest would be just as readily rejected if submitted after the event, for staleness is a blemish that every editor fears.

Try to fit your article with a neat and arresting title. A good caption lures the reader's wandering eye and tells him in a few short words what the

article is about. "Blind" titles should be avoided; for instance, "The New Village" or "The Changing Village" is better than "The Old Order Changeth". "New" is a useful word to include in a title, by the way, for editors are always in search of something new. The short-story writer should coin a title that provokes curiosity without giving the game away, for a surprise ending is essential in the popular tale.

If you decide to write under a *nom de plume*, avoid hackneyed signatures such as "Pro Bono Publico" and "Autolycus", and use a complete name rather than a single one such as "Northerner" or "Celt" (neither of which, in any case, is sufficiently distinctive). An ideal pen name is pleasing in sound and has some personal association. A common method is for the writer to combine his Christian name with the name of his town or district. If he is a Yorkshireman, for instance, he can form some such combination as Laurence Yorke. Another method is to use a second Christian name as the surname. Writers should be careful not to use an existing *nom de plume*, and should avoid anything that is grotesque or forbidding.

CHAPTER IV

PROFITABLE OPENINGS

THE average contributor to the Press has only a vague conception of the enormous range of the literary market. He is probably familiar with the requirements of a few dailies and weeklies, and hazily grasps that other openings exist, but he does not realize that hundreds of newspapers and periodicals regularly use outside material. Every month British editors buy thousands of paragraphs, articles, sketches and short stories written by outside contributors, and in addition there are lucrative openings in the American market.

If the free-lance writes articles of general interest, there are scores of possible outlets, subject to the limitations of theme, treatment and length; if he is a short-story writer, he has again the choice of scores of monthlies and weeklies; and if he specializes in any subject, he may be able to sell articles both to the general Press and to the papers which cater exclusively for that interest. Almost every subject has its special publications.

Not many years ago the openings for outside articles in the daily newspapers were far less numerous, the demand being chiefly for serious contributions of 1,000 words and upwards. To-day the best market is for light articles of 300 to 700 words, dealing with subjects of universal appeal; some newspapers print

several contributions on the magazine page every day. Most dailies have also a woman's page, and here there are many openings for short contributions of feminine interest—preferably helpful in treatment.

The modern newspaper editor caters for the man in the street. He wants contributions that interest the majority of his readers, and he insists that they shall be written up attractively. There was a time when journalistic style offered a broad target for the shafts of the literary purist, but the old journalese, with its ponderous phrases and interminable sentences, is extinct except in a few obscure provincial weeklies. Compactness is the characteristic of modern journalism. The news is presented briefly and attractively with no useless trimmings; articles are written in a crisp and vivid style. Many of the short contributions printed on the magazine pages of the daily newspapers are models of compression; the swift, graphic appeal explains their popularity with the hurried newspaper reader.

The financial rewards of article writing are higher than they have ever been. An article of 500 words written by an unknown contributor will command from £1 ls. to £3 3s. from a daily newspaper, and even the popular weeklies pay as much as £2 2s. for a column of 700 words.

Everybody who can write interestingly has a chance of contributing to the daily Press, for the subjects covered are endless in their variety. Study the articles printed by the *Daily Mail* or the *Daily*

Dispatch (Manchester) during the course of a week and you will be impressed by the catholicity of the subjects. If you make a close analysis you will not fail to see that two broad rules cover the selection of subjects—they must be of present-day interest and they must have wide appeal. Many of the articles treat everyday topics—often topics which have been discussed throughout the ages. Consider the following typical list of contributions which have appeared in London and provincial daily papers: Fashions in Heroines; Cleaning Books; Secrets of Happiness; What's in a Name?; The Subtler Sex; What Does the Modern Child Read?; Things Worth Knowing About the Weather; The Business Woman's Home; Novelties in Christmas Presents; White Lies; Are We all Cowards at Heart?

To the literary aspirant there often seems no reason why a particular article on one of these topics should have been deemed worthy of publication, yet the experienced eye quickly detects a note of appeal—it may be freshness of viewpoint, charm of style or novelty of information. When these qualities—or at least one of them—are allied to topical interest (for frequently a current event gives an opening for an article exploiting a special aspect), the appeal to the editor in search of fresh and newsy material is almost irresistible.

Almost everyone can write at least one interesting article provided he has the knack of presenting his material readably, for almost everyone has some

special knowledge or has had some experience that would interest the average reader. Many dailies and weeklies like the "experience" article, which often brings out little-known facts of keen interest to the average man. The scope in this direction is shown by the following typical selection of articles: Eye Cramp (By an Optician); The Country Chemist's Queer Customers; Running a Tea Shop; Testing Whisky (By an Expert); How Flour is Milled; Trials of a Taxi Driver; How Police Dogs are Trained; Nerves in the Country (By a Doctor); Robbing the Housewife (By a Weights and Measures Inspector).

Even the humble paragraph can be made a lucrative source of income. Hundreds of paragraphs are printed in the gossip and miscellaneous columns of the morning and evening newspapers. In most cases contributions with a topical flavour are required, and the free-lance who is quick to seize his opportunities will exploit a dozen aspects of a current subject for as many different papers. He will aim chiefly to be bright when writing for the gossip column of a picture paper, but the paragraphs intended for, say, the "Way of the World" column of the *Morning Post* or the "Miscellany" column of the *Manchester Guardian* will be light without being snappy. The remuneration for paragraphs varies from 2s. 6d. to 7s. 6d. each.

So much for the purely journalistic field. Even more tempting are the prizes offered by the short-story market. A good story by an unknown writer

will command from £10 10s. upwards according to length, and there is always the possibility of getting an even bigger price for the American rights. A short story for which £25 is paid in this country may command £50 or even £100 in the United States, and as much as £500 is received by well-known short-story writers.

The magazines offer the best openings for the story writer. Their standard is higher than that of the popular weeklies, and on the whole they pay much better rates. The writer who feels he cannot yet aim for the best markets will find that the home weeklies offer numerous openings, and that with rare exceptions the financial reward is adequate. But the story writer is not limited to these two broad fields. If he wants to produce work of definite literary quality he will find several publications, such as *Blackwood's Magazine* and the *English Review*, which will be pleased to consider his MSS., and he should study also the possibilities of the American market, such magazines as the *Atlantic Monthly* and *Scribner's* being interested in stories that possess outstanding merit.

CHAPTER V

SYSTEM FOR THE WRITER

THE modern writer tends to be more businesslike. He has fixed hours for work and allows nothing to disturb his time-table. He has even been known to engage an office solely for his literary work and to set himself a minimum production (and a very respectable minimum, too). The Victorians toiled heroically with their pens, but many successful twentieth-century writers dictate fluently to a private secretary or to a dictating machine, and by this means produce such a volume of work in a short time that they can afford to spend a few months of every year in travel.

The adoring public is greatly impressed when it reads that its favourite writer has produced two novels and a dozen short stories within the last twelve months. How can he possibly find time to do it? Well, assuming that the novels are 70,000 words each, and that he has written a dozen stories of 5,000 words each, the total output is 200,000 words. A good record for one year, but not a phenomenal one. Allowing the author a five-day week and deducting four weeks for holidays, we find that his working year is 240 days. A further deduction must be made for the planning of the work, revision, proof reading and so on. Allot forty days—a generous allowance—and the net working year is reduced to

200 days. The author's average daily output is now seen to be the modest one of 1,000 words—and not even the most meticulous of stylists spends seven hours a day in the composition of 1,000 words. Probably the author feels that he has deserved well of life if he puts in a good morning at the desk, provided that he keeps up a certain minimum of production.

Now the purpose of this chapter is to explain a few methods that enable the writer to work systematically, but more important than any single device is the right attitude to this question of output. Many writers have fallen short of success, and many authors have done little more than scratch the surface of their possibilities, because of indolence or irregularity. This question is important to the author, but it is vital to the free-lance journalist, for he cannot hope to achieve anything worth while unless he turns out at the very least 1,000 words a day—that is, assuming his time is devoted solely to writing. He should allot certain days to definite work—perhaps two days to articles and the remaining time to short stories. The free-lance who has schooled himself to be businesslike has a good start in the race.

If he exercises system in nothing else the writer should be the incarnation of method when he is concerned with the recording of the ideas germinated at odd moments and in the most unlikely places—at the theatre, on the river, in the 'bus or in a crowded street. Wherever the precious idea unfolds itself it

must be instantly committed to paper. A small loose-leaf notebook serves admirably, for the used sheets can be removed when finished with and fresh ones inserted: thus the book always contains live material only. Some writers get so many ideas in this way or by intensive study of their special subjects that they find it necessary to file them in a card index. A guide is allotted to each subject or division of a subject. The card index will meet any need in this direction, for its supreme virtue is elasticity; and its simplicity strongly recommends it to all classes of professional men.

Many authors and journalists keep newspaper cuttings, but few of them hit upon a satisfactory method of filing them. Such a method must answer two tests—it must not be laborious, and it must permit of the required cutting being found almost instantly. The envelope method is the simplest one and has been found to answer very well in the libraries of important newspapers, where the collection of cuttings runs into seven figures. One subject, one envelope, is the guiding rule. Everything relating to, say, the discoveries of Roman remains in London goes into the envelope allotted to that subject. Stout envelopes should be used for the purpose, and the size will be determined by the requirements. It is useful to mention here that if they are quarto size (10 inches by 8 inches) or foolscap (13 inches by 8 inches) they can be kept in vertical files, alphabetical or subject guides reducing to the minimum

the time occupied in finding the required envelope. Smaller envelopes would, however, serve for most purposes.

The card index offers the best solution of the problem of recording what happens to MSS. submitted to editors. The title of the article or short story should be written at the head of a 5-inch by 3-inch card, and the date and the name of the publication to which you are submitting it should be written on the first line. Then file the card alphabetically. If the MS. is returned extract the card and enter the name of the next publication to which you are sending it together with the date of dispatch—and so on until you learn of its acceptance, when you can endorse the card "Accepted", insert the price and any other particulars, and then transfer the card to another drawer labelled "Acceptances".

If you do not hear anything with regard to your MS. within a reasonable time, say four weeks for an article and two months for a short story, write a brief, courteous note to the editor, pointing out that on such a date you submitted an MS. under such a title and inquiring whether it has been found of interest to him. When you have received the cheque in payment, note the fact briefly and remove the card. Although you have no further use for it at the moment, keep the card in a separate alphabetical file, for later you may wish to refer to it for a variety of reasons, say, to check the record of your income for the purpose of the income tax return (this may

be usefully kept in a small ruled cash book), or to analyse the kinds of subjects which are making the keenest appeal to editors.

On the last day of every month go through the "Acceptances" file and see whether any payments which are due to you have failed to come in. If you know that the newspaper's pay-day has gone by (and most newspapers pay their accounts weekly or monthly on a fixed day), draw the accountant's attention to the omission, and give him the title of the MS. and the date when it appeared.

CHAPTER VI

A LITERARY TEST CHART

ARNOLD BENNETT has put it on record that he never writes fiction or articles twice over. Most authors, however, spend a good deal of time on revision—heightening effects, clarifying the arrangement and pruning superfluities. Some have confessed to re-writing more than once—Margaret Kennedy wrote *The Constant Nymph*, a best-seller, three times—but these are exceptional cases.

How does an author get that fresh viewpoint on his work which thorough revision demands? First it must be pointed out that he now sees the work as a whole instead of in outline and the relevance or consistency of each part is more sharply apparent. Particularly is this so in the case of a novel, which often develops quite differently from the original intention.

Again, an interval has elapsed—it may be only a few weeks (Sir Philip Gibbs wrote the 150,000 words of *The Street of Adventure* in a month) or as much as twelve months—since the task was begun. When the MS. is read through completely after this passage of time it reveals many defects that were not evident when the chapters were written one by one. Crudities of style or treatment stand out; chapters that are excellent in themselves are now seen to link up imperfectly; inconsistencies of character-drawing leap to the mind.

The case is rather different with the short story, which may be written at one or two sittings. Usually it is laid aside before revision, for most writers find that they can judge a story more dispassionately after an interval.

Timeliness is an essential quality of many articles, and for this reason they must be written and revised at the same sitting. Less urgent articles can, with advantage, be left for at least a day or two in the hope of strengthening their appeal when they can be viewed afresh.

Whatever the nature and length of the MS. certain tests are applied, consciously or unconsciously, by the author when he is absorbed in the labour of revision. These tests should be clearly grasped by new writers, for they strike at the root of the matter and aid them to anticipate the criticism of others—and to make most of it unnecessary. Not that the method is perfect—much obviously depends on the individual author and his attitude in approaching his own work—but at least it conduces to more finished writing.

It is not suggested that the following lists of test questions are complete, but they cover the main points, and should be found helpful by the new writer:—

Novels.

Is the title apt?

Does the theme possess vital human appeal?

Is it convincingly worked out?

- Is the treatment distinctive?
- Do the characters live?
- Are they suitably named?
- Is the characterization clear and consistent?
- Does the novel hold attention throughout?
- Is there any extraneousness or obscurity?
- Does the *dénouement* naturally follow from the events portrayed?

Book-length MSS. other than novels fall into so many classes that it is not possible to give a list of specific tests that will apply to all. The following questions, however, apply to practically every kind of literary work, whether in volume form or not:—

- Is it fresh?
- Is it vital?
- Is it adequate?
- Is it the right length?
- Has it a good title?

Short Stories.

- Is the title attractive?
- Does the opening arouse interest?
- Is suspense created?
- Is there sufficient action?
- Are the effects sharp enough?
- Is the characterization clear?
- Is there a genuine surprise in the ending?
- Does the story convince?
- Is there sufficient complication?

Articles.

Is the title brief and apt ?

Is the subject timely ?

Does the article begin attractively ?

Are the points effectively developed ?

Is the article novel ?

Does it need pruning ?

Is the ending conclusive ?

CHAPTER VII

HOW TO PREPARE AND SUBMIT MSS.

If you were invited to call on an editor or a publisher to-morrow, you would assuredly not select a shabby suit as appropriate to the occasion. Why then neglect the details that produce a good impression when you deal with editors and publishers through the post?

It does not cost much to make an MS. really presentable—it costs only a fractional part of what you paid for that last suit—and it is so obviously worth while that I should hesitate to stress the point did I not know that so many writers hardly give a moment's thought to it. A large proportion of the MSS. submitted proclaim that their authors are either indifferent to the impression they make or have a touching faith in the ability of editors and publishers' readers to surmount the prejudices that arise in the average man's mind when he finds a shabbily dressed stranger on his doorstep.

Whether you type your own work or get someone else to do it you should know a few simple rules that make the difference between neatness and untidiness in typescript. Here they are:—

Leave a margin of one to one-and-a-half inches on the left-hand side for the sake of clean effect. A skimpy margin lacks dignity.

Begin all paragraphs at the same point from the margin, say ten spaces. Neglect of this rule will mar the appearance of any MS., so ragged is the effect caused by varying indentations.

Keep the left-hand margin even. If there is some mechanical defect that causes your machine to slip every other line, have it remedied without delay. A shaky margin is even worse than go-as-you-please paragraphing. Obviously it is not practicable to get an absolutely even margin on the right-hand side, but undue raggedness should be avoided. Leave a minimum space of half an inch.

Have a definite rule about spacing (that is, the number of spaces between your lines)—and stick to it. Double spacing is usual, for it makes editorial revision easy, and it pays to humour editors in these things. Use treble spacing if you like, though it is not necessary, but don't use both in the same MS., as so many writers do, if you want to give a pleasing impression.

Leave a margin at the head and foot of the page, say three-quarters of an inch and one inch respectively. The reason for a deeper bottom margin is that the optical centre of the page is slightly higher than the real centre. It results from this that a panel of type exactly placed appears to be falling off the page. Many printers follow this method in making up the pages of a book. The detail is not so important in typescript as in printed matter, but it is worth noting if you are keen to get the maximum

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neatness of effect. In any case, don't try to do away with the top and bottom margins or you will give the MS. a mean and crowded appearance.

Number the pages at the top, half-way across, and, of course, use good white paper. The preferred size is quarto (10 inches by 8 inches). Write on one side of the paper only.

Study the following special points that apply to the various kinds of MSS.:—

PARAGRAPHS.—Type your name and address in the top left-hand corner.

ARTICLES.—Type on the covering sheet the title of the article, the approximate length and your name and address. This sheet will keep your MS. clean and can be renewed when it shows any signs of travel. Experienced free-lances make a practice also of attaching a back sheet for the same reason; but as soon as the inner pages begin to betray evidence of handling don't hesitate to have the whole MS. re-typed, for you cannot afford to take the risk of creating prejudice against your wares. Repeat the title and your name and address at the head of the first page of the article.

SHORT STORIES.—These can be prepared for the Press in exactly the same way as articles, or instead of using a covering sheet and back sheet you can bind the MS. in a manilla folder. These folders can be bought cheaply at any good stationer's. The title,

length and name and address should, of course, be written on the front of the folder. If you adopt this method it is a good plan to enclose the folder in an envelope large enough to take it flat.

MSS. should be folded, not rolled. They should be enclosed in a stout envelope either $8\frac{1}{2}$ inches by 5 inches or 9 inches by 4 inches. A stamped addressed envelope of the same size should be enclosed for the return of the MSS. if unsuitable. Write "MS." or "MSS.", as the case may be, in the top left-hand corner of the envelope. Don't enclose a covering letter unless you have something to say. You may, for instance, want to explain your special qualifications for writing on the subject, or to draw attention to an approaching event that will shortly give your article topical interest. But keep the covering letter brief, for editors are busy men.

NOVELS, ETC.—Give the title of the MS. on the outside cover as well as on the title page. Many writers number their chapters separately, but this is incorrect. Folio the MS. as a whole. If you omit a page (say 68) don't trouble to re-number the whole MS.; simply re-folio the immediate page—67 would thus become 67–68. Some authors have the MS. bound, which certainly gives it an attractive appearance if the job is well done, but it must be borne in mind that the MS., if accepted, will be divided among several compositors and the binding must therefore be easily removable. There are several types of binder suitable for the purpose. The loose-leaf type is per-

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haps the best, but necessitates the purchase of a punch. Another way of submitting an MS. is to pack it in a cardboard box; yet another method is to enclose it within two stout boards and to run a strong rubber band round the whole.

CHAPTER VIII

THE WRITER'S REFERENCE LIBRARY

"NEXT to knowing a thing is knowing where to find it", declared the late W. T. Stead.

Every writer should know the chief sources of information. Sooner or later he will have an urgent need for enlightenment on a particular subject, and if he has already familiarized himself with the standard reference books he should be able to put his finger on the required information without loss of time, and enjoy the certainty that the works he has selected are adequate and authoritative. The writer must decide for himself what reference books he needs. This chapter cannot do more than indicate the wide range of helpful volumes available. A complete collection of British works of reference would be a library in itself.

Two works should be on every writer's bookshelves—a dictionary and an encyclopædia. It is a good plan to have two dictionaries, for doubtful points arise at times that cannot be fully cleared up by one dictionary. But one encyclopædia, provided it is a good one, will be adequate for most writers.

Take the dictionaries first. The *Oxford Dictionary*, the supreme achievement of our lexicographers, will be beyond the purse of most writers, nor is it essential that they should possess it. Good compact dictionaries can be obtained at a reasonable price.

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The Concise Oxford Dictionary, *Chambers's English Dictionary*, and *Cassell's New English Dictionary* are recommended.

An encyclopædia is more than a conveniently arranged treasury of information on almost every subject past and present; it is also a guide to the original sources of information, for at the end of every important article will be found a list of the authorities consulted. This useful information provides the starting-point for the writer who wants to investigate the subject more deeply or to follow up a special aspect. The *Encyclopædia Britannica* is the principal work in this field and gives an admirably full treatment of the most important subjects. Two cheaper, but very dependable, encyclopædias are *Chambers's* and *Harmsworth's Universal*, each of which runs to ten volumes.

The search for the right word is facilitated by the use of Roget's *Thesaurus*, an ingenious compilation which has won the gratitude of several generations of writers. This work is so classified that you can quickly find any word you want, provided, of course, that it is not a purely technical word. Some writers content themselves with a dictionary of synonyms, of which there are several on the market from one shilling upwards. A list of synonyms is not so serviceable as the *Thesaurus*, in which the grouping of words by similarity and opposition gives a richer stock and swiftly reveals the word that expresses the exact shade of meaning.

A dictionary of quotations, which may be a modest volume or as bulky as an ordinary standard dictionary, is a useful addition to the writer's bookshelf. *Who Wrote That?* (Routledge's Miniature Reference Library) is a pocket-sized work. Benham's *Dictionary of Classified Quotations* (Cassell & Co., Ltd.), and Bartlett's *Dictionary of Quotations* (Macmillan & Co., Ltd.) are comprehensive. Biblical words and phrases are speedily traced with the aid of Cruden's *Concordance*.

A reference work that covers men and matters of the day is *Whitaker's Almanack*. The writer who constantly requires biographical information about living British celebrities should have *Who's Who* on his desk. If he wants information about our notable men of the past, he can find it in the *Concise Dictionary of National Biography*, which is a compressed edition of the monumental *Dictionary of National Biography*. Chambers's *Cyclopædia of English Literature* (three volumes) is an excellent work. Haydn's *Dictionary of Dates* has long been the journalist's friend. Another useful work in this department is Low & Pulling's *Dictionary of English History*.

English customs and observances are described with much detail in Chambers's *Book of Days*, which is a storehouse of interesting facts upon which hundreds of writers have drawn at one time or another. Brewer's *Reader's Handbook* is a useful compendium of miscellaneous information containing explanations of the many references and allusions that are met with in the course of one's reading. The

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same author's *Dictionary of Phrase and Fable* is full of curious facts about old customs, etc. *Books and Reading* by W. E. Simnett (Allen & Unwin) is a delightful and comprehensive guide for the reader.

CHAPTER IX

WHAT IS COPYRIGHT?

THE Copyright Act of 1911 provides, in effect, that the fruits of any literary and artistic work shall be enjoyed by the author during his lifetime and by his heirs for two generations after his death. Previously the law, which was governed by the Act of 1842, afforded copyright only for the author's life and seven years more, or forty-two years, whichever was the longer period. Now it is for the life of the author and a period of fifty years after his death.

Copyright is defined by the Act as the sole right to produce or reproduce a work or any substantial portion thereof in any material form whatsoever, to perform, or in the case of a lecture to deliver, the work or any substantial portion thereof in public; if the work is unpublished, to publish the work or any substantial portion thereof. Briefly, it may be defined as the exclusive right to multiply copies. Formerly copyright was secured by registering a copy of the work at Stationers' Hall, but this formality was abolished by the Act of 1911. Copyright is held to subsist immediately the work has been created.

Infringement of copyright includes colourable imitation. What is colourable imitation is a point that obviously allows a good deal of scope for legal argument. It may be laid down as a general principle,

however, that copyright extends to the form of a literary work and not to the facts that it contains. You may reproduce the facts, but you must not reproduce them in the same form or closely imitate the original form. There is no copyright in the subjects of books and articles; anyone may write about a given subject provided that what he has to say is original and that he does not use (without proper acknowledgment) any portion of what someone else has written. Nor is there any copyright in titles, though authors are advised in their own interests to take every reasonable precaution against using a title that has already been employed.

The Copyright Act does not forbid the fair use of extracts in reviews, newspapers, summaries, etc., nor the reading or recitation in public by one person of any reasonable extract.

A provision of much importance to the free-lance journalist is that which lays down that unless there is an agreement to the contrary, the right to further publication of any article or other contribution to a newspaper or periodical shall be reserved to the author. Every contributor should be careful not to sign a receipt which assigns the full copyright to the paper unless he has made a definite arrangement to part with the whole of his rights on such terms. The first British serial rights only should be sold, for after a time (say an interval of at least three years) it may be possible to dispose of the second British serial rights, particularly of fiction, not to

mention the possibilities of republication in book form. This provision does not cover any contribution written by a professional journalist in the ordinary course of his work, the employer being in this case the owner of the copyright.

After the expiration of twenty-five years from the author's death any person may republish his work provided he gives notice to that effect and pays a royalty of 10 per cent. to the owner of the copyright on every copy sold. If at any time after the author's death the owner of the copyright refuses to republish or allow the republication of a work, he may be compelled to grant a licence for reproduction. This provision is designed to prevent the withholding from the public of any literary or artistic work.

American copyright is for a term of twenty-eight years, and is renewable for a further twenty-eight years on application twelve months before the expiration of the first term by the author, his wife, children or executors. British authors who wish to secure American copyright can get *interim* protection by filing a copy of the work at the Library of Congress, Washington, within sixty days of publication. This protection is good for four months, during which time the work must be printed from type set up in the United States, when the full protection of the American Copyright Act is automatically extended.

Otherwise international copyright is governed by the Berne Convention, the signatories of which include the leading European countries. This Con-

vention provides that a copyright work in one of the signatory countries is automatically copyright in the countries embraced by the Convention, though some countries make reservations with regard to translation, etc.

CHAPTER X

LITERARY AGENTS

"Is it worth while to employ a literary agent?" This question is often asked, particularly by beginners, and the answer is, The right kind of agent can undoubtedly be of valuable assistance to the writer who has arrived or to the man who is on the verge of arriving.

Such an agent depends for his profit on the commission on sales made for his clients and declines to handle MSS. which he considers have no chance of finding a market. The other kind of agent, who mainly depends for his income on the fees charged for submitting the work to editors irrespective of whether the MSS. are sold, is not to be recommended. It is notorious that certain agents send stacks of MSS. at a time to editors without exercising proper discrimination, and that their offerings are rated accordingly and sometimes not even inspected.

Before defining the services which a competent agent can render I want to say as emphatically as possible that editors do not bar their doors against talent, and that a well-written article or short story has an equal chance of acceptance if submitted direct, provided of course that it is sent to the right markets. Editors are not overwhelmed with good material, and they—or their readers—study proffered contributions very carefully, not merely with a view

to satisfying their immediate wants, but with an alert and sympathetic eye for the coming writer. Similarly, publishers readily consider work offered direct: send them a work of keen public interest or practical value and they are delighted to read it with a view to publication.

The agent is the author's business man. He knows what editors and publishers are buying, and what they are paying for it, and the detailed information which he possesses under the latter heading obviously enables him to get a higher price in some instances than would be got by direct negotiation. His knowledge of other markets (American, Colonial, etc.) and of the lucrative possibilities that sometimes lie in dramatic, film and other rights is at the service of the author; though, of course, a good publisher is just as much concerned as the author to find buyers for the supplementary rights. The agent also scrutinizes the draft agreements and is now and again able to secure modifications to the advantage of his clients.

For these services the agent charges a commission, usually about 10 per cent. on sales, so that in his own interests as well as the author's he gets the best possible terms for an MS. He also collects the amounts due to his clients and remits them, less the agreed commission.

Because he is paid by results the agent naturally cannot afford to handle MSS. of doubtful market value. He will not act for the man who has not yet

found his feet, nor will he necessarily undertake to negotiate every MS. submitted by his clients.

Whether a newcomer in the literary field or one who has already met with a fair measure of success, the writer must beware of thinking of the agent as a crutch. He will not go far unless he caters for definite needs, for the most astute agent cannot persuade editors and publishers to buy what they do not want, and, of course, cannot sell them MSS. which they have already turned down when offered direct.

CHAPTER XI

THINGS YOU SHOULD KNOW

Don't expostulate with an editor because he returns your MS. How would you like to be told that your judgment was defective or that you were lacking in taste if you refrained from buying goods offered to you? This, in effect, is what some would-be contributors tell editors, heedless of the truth that it is not good business to irritate the buyer. And don't grow impatient if you do not hear from the editor within forty-eight hours of submitting your MS. Yours was not the only MS. he received that day—probably it was only one of a hundred. Obviously, there are days when the editor and his staff must be doing other things—planning the next issue, devising new features, sending the paper to press and so on. If you start worrying him within a day or so of sending the MS. he is not likely to consider your work with a sympathetic eye.

Bear in mind, too, that editors are busy men, and though they occasionally send a friendly note of encouragement or advice to promising writers, they cannot spare the time to give free criticism of the many MSS. submitted (most of them quite unsuitable, by the way) or explain at length the reasons for rejection. For the same reason don't expect an editor to give you an interview unless

you have some definite suggestion to offer. He has no time to discuss with intending contributors how they should write their articles or stories or to supply ideas to the man who is quite sure he could write freshly and attractively, but who hasn't a single idea—as though that were a recommendation to an editor who is eagerly searching for novelty.

Be a severe, impartial critic of your own work. Don't spare the blue pencil or shrink from the task of revision, for editors frown on the contributor who wastes words or wraps his ideas in woolly phrases. Why should you, as a beginner, neglect the pruning and polishing which are habitual to the experienced writer?

Let your work be its own recommendation. Don't explain at length in the covering letter the many merits which you yourself detect in the MS. or tell the editor that the vicar's wife thought it was quite the best thing she had ever read; and don't try to influence the editor by telling him that you have written the story because you are overdrawn at the bank or need the money for some other purpose which is of no concern to him. If it is a good story and suitable in plot, style, treatment and length for his magazine, he will be glad to buy it—though he will be less favourably disposed towards your MS. because of your method of approach—but if it is not suitable he will return the story, for he would soon lose his job if he allowed himself to be influenced by any other consideration than the merit of the work submitted. The contents of a magazine are very

carefully planned, and any falling off in standard is quickly reflected in the circulation figures.

If you were applying for a position you would not consider it a recommendation that you had had no previous experience, yet many intending contributors flaunt the fact that the MS. they are submitting is their first attempt! Editors, though kindly people on the whole, do not get a genuine thrill from this intimation: long experience has told them that such a letter is almost invariably accompanied by an unsuitable MS. If you would attract the editor prepare your work very neatly in accordance with the rules given in Chapter VII. Let him feel when his eyes fall on your MS. "Well, here's someone who knows the ropes, at any rate!"

You need not worry about illustrations for your stories. The editor will arrange for them to be drawn by a staff artist or commission them from an unattached artist whose work is known to him.

Don't moralize: the fashion went out with anti-macassars. And don't be morbid, for editors hold the view that people have quite enough trouble of their own nowadays without being served up chunks of depression in the guise of fiction.

Ingenious contributors have, in some instances, sold the same MS. to two papers simultaneously, but if you want to keep on good terms with editors and avoid legal complications, be careful not to commit this offence. Don't offer an MS. elsewhere until it has been definitely turned down by the editor to whom you last submitted it.

CHAPTER XII

A GUIDE TO THE LITERARY MARKET

(a) WHAT PUBLISHERS WANT.

"THE wants of a publisher include good books and reasonable authors", says the head of a world-famous London house in a letter answering my request for a contribution to this section. Another publisher writes: "If we started to tell you what we really wanted in the way of publishing conditions, I am afraid that you would be appalled at the length of our report."

Many of the following outlines of requirements have been contributed by the publishers themselves, whose help and interest I gladly acknowledge.

Publishers' wants are very varied, but few firms specialize rigidly. A recurring note in these contributions is that any book is carefully considered, which should be an encouragement to authors who fear that the field is limited. Publishers want books that they can issue profitably and with credit to their house.

PHILIP ALLAN & Co., LTD., 69, Great Russell Street, W.C.1, do not confine themselves to any particular class of book. They produce novels—not a great many, but a selected few; and these few preferably

of the type of good straightforward story. They produce biography, memoirs, books of travel, but the author who expects an advance of £10,000 is recommended to take his books elsewhere. Moreover, they have certain definite lines on which they concentrate. One of the most important of these is books on sport and athletics, such as are contained in their "Sportsman's Library." Finally, they take pride in producing books well, both paper, print and binding. Good books require an individual touch in design and an especial care in production; these qualities are brought to bear on all the more important works which this firm publishes.

GEORGE ALLEN & UNWIN, LTD., Ruskin House, 40, Museum Street, W.C.1.—Our catalogue shows the wide range of our works—fiction, essays and belles-lettres, poetry and the drama, biography and reminiscences, travel, sport and topography, history, politics, economics, sociology, international affairs, psychology, medicine, religion and philosophy, as well as textbooks and practical handbooks. We are ready to consider MSS. on almost any subject. Our preference is for books of permanent rather than fleeting appeal, and we do not publish periodicals.

D. APPLETON-CENTURY Co., 34, Bedford Street, W.C.2.—Publishers of fiction, juvenile literature, books for men and boys, biographies and travel books, educational, medical and scientific works, and plays.

EDWARD ARNOLD & Co., 41 and 43, Maddox Street, W.1.—Educational, medical, scientific and technical works, general literature of all kinds, including especially memoirs and biographies, works of travel, fiction and belles-lettres.

J. W. ARROWSMITH (LONDON), LTD., 12, Ewall Street, Bristol.—Biography, educational, fiction, history, natural history, politics, travel.

BAILLIÈRE, TINDALL & COX, 7 and 8, Henrietta Street, W.C.2.—Our specialities in their order of importance are medicine and allied sciences, veterinary science and industrial chemistry.

B. T. BATSFORD, 15, North Audley Street, W.1.—Architecture, decoration, fine arts, engineering and applied science. While we are open to consider offers of books on any of these subjects, especially on anything connected with art, architecture, decoration, construction, building, applied science, engineering, we also take works on popular history, social life, historical geography, the countryside, popular geography, nature studies, diagrams, industrial arts, figure studies, practical crafts and anything at all on these lines.

G. BELL & SONS, LTD., York House, Portugal Street, W.C.2.—Publishers of general, educational, scientific, etc., works.

ERNEST BENN, LTD., Bouverie House, 154, Fleet Street, E.C.4 (with which is incorporated T. Fisher

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Unwin, Ltd.).—Publishers of fine-art books and scientific and technical monographs.

A. & C. BLACK, LTD., 4-6, Soho Square, W.1.—General literature, travel, biography, books for girls, etc. Messrs. Black also issue important works of reference, including *Who's Who* and the *Writers' and Artists' Year Book*.

BLACKIE & SON, LTD., 50, Old Bailey, London, E.C.4, and 17, Stanhope Street, Glasgow (MSS. should be sent to the latter address).—Educational works, scientific and technical books, juvenile and general publications, etc.

BASIL BLACKWELL & MOTT, LTD., 49, Broad Street, Oxford.—General, theological, belles-lettres, children's, etc.

WM. BLACKWOOD & SONS, LTD., 45, George Street, Edinburgh.—General and educational publishers, and the proprietors of *Blackwood's Magazine* and other magazines. Fiction, travel, etc., MSS. are welcomed for consideration, and also articles for *Blackwood's Magazine*.

GEOFFREY BLES, LTD., 2, Manchester Square, W.1.—I have an insatiable desire for MSS. which are in any way distinctive and original, and I am particularly interested in autobiography, fiction, mystery stories, adventure stories, and most of all, really fine love stories. I am aware that this latter type of fiction is the most elusive; but I hope that some day I shall

secure it. I publish all books at my own risk, and pay the author a royalty on each copy sold, disregarding the archaic "13 as 12" rule.

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JONATHAN CAPE, LTD., 30, Bedford Square, W.C.1.—The main demand is for novels and works of general interest which possess literary merit. MSS. submitted must be out of the ordinary—whether they are fiction, reminiscences, essays, verse, belles-lettres or historical works.

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CASSELL & Co., LTD., La Belle Sauvage, E.C.4.—
Messrs. Cassell & Co. chiefly want works of general interest and novels written from a new angle. They particularly welcome biographical works which reveal genuine freshness of outlook.

W. & R. CHAMBERS, LTD., 11, Thistle Street, Edinburgh, and 38, Soho Square, London, W.1.—
Educational and general publishers. Chambers's list includes educational works for school use, gift books, reference books, novels and a variety of interesting and informative works for the general reader.

CHAPMAN & HALL, LTD., 11, Henrietta Street, Covent Garden, W.C.2.—As general and technical publishers we are always on the look-out for first-class novels, biographies and all manner of technical and scientific works. We particularly welcome the work of young writers.

CHATTO & WINDUS, 40-42, Chandos Street, W.C.2.—
—We are always glad to consider any work included in the following categories: art, drama, music, belles-lettres, criticism, history, politics, biography, poetry, children's books and fiction of high literary quality.

CHRISTOPHERS, 22 and 23, Berners Street, W.1.—
Our list is primarily concerned with books relating to secondary and higher education; but we also publish general books of a definite quality.

R. COBDEN-SANDERSON, LTD., 1, Montague Street, W.C.1.—We want MSS. that we can turn into books

that people will want to buy and cherish upon their shelves, and read again and again, because they are really worth reading. We want our catalogue to offer the reading public of to-day contemporary reading-matter worthy of those great books which are still being read although they were written in the past. The range of English literature is a wide one. Provided that an MS. appeals to us, we are prepared to publish (as our current catalogue demonstrates) either a cookery book or an epic diary of the Great War. Novels, stories, translations of foreign books, biographies, even poetry, can therefore be freely sent to us with the certainty that every MS. will receive individual attention and will be judged purely upon its merits as a contribution to English literature.

CONSTABLE & Co., LTD., 10-12, Orange Street, W.C.2.—General, technical, medical, scientific and educational publishers. Biography, belles-lettres, travel, history, sport, sociology, drama (including Bernard Shaw) and fiction make up the bulk of the general list. Publishers for the General Medical Council. Publishers of *The Nineteenth Century and After*, *The Hibbert Journal*, *The New Commonwealth Quarterly*, *The British Journal of Urology* and *The British Journal of Venereal Diseases*.

CROSBY LOCKWOOD & SON, 7, Stationers' Hall Court, E.C.4.—Specialize in technical works.

PETER DAVIES, LTD., 30, Henrietta Street, W.C.2.

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—We are glad to see first-class illustrators, but we do *not* require fiction, etc.

J. M. DENT & SONS, Aldine House, Bedford Street, Strand, W.C.2.—General literature, educational works, *Everyman Library* and other popular series.

LOVAT DICKSON LIMITED, 38, Bedford Street, W.C.2.—Messrs. Lovat Dickson have built up their list from distinguished books which have had more than a passing popularity, and they are specially interested in young authors. Broadly speaking, they publish fiction which is the best of its class, travel, biography, modern history, good children's books, play books and books of a topical nature.

GERALD DUCKWORTH & Co., LTD., 3, Henrietta Street, Covent Garden, W.C.2.—For nearly forty years Duckworth's have published volumes by most of the eminent English writers, including Galsworthy, W. H. Hudson, Cunninghame Graham, Richard Jeffries, Augustine Birrell, Belloc, Charles M. Doughty, Michael Fairless, G. K. Chesterton, Dean Inge and D. H. Lawrence, whose works still appear in their lists. While the firm are organized for the publication of good books of all sorts, including well-known series of studies in theology, biography, art and belles-lettres, they specialize mostly in works of pure literature, fiction and books of travel. In the last few years they have added to their lists plays by Galsworthy, Sutro and Eden Phillpotts poetry by Belloc, Edith Sitwell and Harold Acton; novels by

E. M. Ford (Ford Madox Hueffer), Elinor Glyn, Dorothy Richardson, John Hargrave, Clare Sheridan, the Queen of Rumania and Lady Dorothy Mills; and books on natural history by E. G. Boulenger, Director of the Zoological Society's Aquarium.

FABER & FABER, LTD., 24, Russell Square, W.C.1. —General publishers, with a wide range and high quality. Among the authors whose works are published by the firm may be named W. H. Auden, George Blake, Walter de la Mare, J. W. Dunne, T. S. Eliot, Liddell Hart, C. E. M. Joad, John MacMurray, Sarah Gertrude Millin, Christopher Morley, Ezra Pound, Herbert Read, Siegfried Sassoon, Edith Sitwell, Sacheverell Sitwell, Stephen Spender, A. G. Street, Henry Williamson, and Sir Leonard Woolley. Messrs Faber & Faber also publish books on nursing, medicine and hospitals. This part of the business dates back to 1887; the firm entered the field of general publishing after the war and assumed its present style in 1929. The Chairman is Mr. Geoffrey Faber, and the other directors are Mr. C. W. Stewart, Mr. R. H. de la Mare, Mr. F. V. Morley and Mr. T. S. Eliot.

SAMUEL FRENCH, LTD., 26, Southampton Street, Strand, W.C.2.—Dramatic works.

VICTOR GOLLANCZ, LTD., 14, Henrietta Street, W.C.2.—Fiction and general literature.

GRAYSON & GRAYSON, LTD., 66, Curzon Street, W.1.—Fiction, biography and general literature.

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HAMISH HAMILTON, LTD., 90, Great Russell Street, W.C.1.—Biography, reminiscences, fiction, theology, juvenile, politics.

GEORGE G. HARRAP & Co., LTD., 182, High Holborn, W.C.1.—Our catalogue takes a very wide range. We do not limit our interests to any particular branch of literature, and therefore the only reply we can make to your inquiry as to what are our requirements from authors is that we want good books in every subject that the reading public is likely to be interested in.

WILLIAM HEINEMANN, LTD., 99, Great Russell Street, W.C.1.—We have always been eager to find new talent, and are proud of the fact that so many distinguished novelists were introduced to the public by us. What we chiefly want from authors is work of good literary quality or permanent appeal. It does not matter whether it is a novel, a biography, a volume of reminiscences or a book of travel—provided that it has a genuine note of distinction and possesses definite appeal, any MS. is assured of very careful consideration, for our list embraces a wide range of books. Now and again we are fortunate enough to discover a volume of essays of outstanding merit. Good poetry also finds a welcome here. We have always specialized in the publication of really good translations of notable works by foreign authors.

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Great Russell Street, W.C.1.—Scientific works—monographs, treatises and text-books on medicine and other subjects.

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GERALD HOWE, LTD., 23, Soho Square, W.1.—We want educational books and general books which are not of an ephemeral nature.

HUTCHINSON & Co. (PUBLISHERS), LTD., 34, Paternoster Row, E.C.4.—Types of books published: Aeronautics, annuals, anthropology, art, astronomy, banking, bibliography, biography, botany, chemistry, children's economy, engineering, essays, facetiae, fiction, geology, history, illustrated gift books, maps, medical, music, natural history, nautical, naval, military, occultism, Oriental, philosophy, poetry, politics, psychology, religion, sociology, sports, technical handbooks, topography, trade, travel, wireless.

HERBERT JENKINS, LTD., 3, York Street, St. James's, S.W.1.—The MSS. we require are memoirs, on antiques, and novels, besides, of course, adventure; that is, travelling, shooting and general sporting books.

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MICHAEL JOSEPH, LTD., 14, Henrietta Street, W.C.2.—Michael Joseph, Ltd. are general publishers willing to consider manuscripts of every variety, but they are not interested in purely technical or political subjects. Amongst the authors for whom they publish are Lady Cynthia Asquith, John van Druten, John Erskine, C. S. Forester, Geoffrey Gorer, Shane Leslie, Jeffrey Marston, Gladys Mitchell, Owen Rutter and Dorothy Whipple.

KEGAN PAUL, TRENCH, TRUBNER & Co., LTD., Broadway House, 68-74, Carter Lane, E.C.4.—Our chief interest in books for publication falls into the following main departments: belles-lettres, biography, history, philosophy and psychology, technical science, music and art. Our connection with Oriental literature and Roman Catholic books has been of long standing.

P. S. KING & SON, LTD., 14, Great Smith Street, S.W.1.—Parliamentary and general works.

JOHN LANE, THE BODLEY HEAD, LTD., The Bodley Head, Vigo Street, W.1.—Our principal publications are fiction, biography, travel, children's books, general literature and art.

T. WERNER LAURIE, LTD., 24, Water Lane, E.C.4.—We have a market for household books, cookery, health, etiquette, domestic economy, etc., and we can also use books on topography (cathedrals, churches, old inns, etc.). We publish "collectors' "

books on china, old glass, furniture, and other kindred subjects. We can also use travel books, books on occultism, and bright fiction. We are *not* interested in MSS. on theology, juveniles' or scientific books, school books, political economy or philosophy.

JOHN LONG, LTD., 34, Paternoster Row, E.C.4.—General publishers, John Long, Ltd., specialize in fiction, their list including the work of many popular novelists.

LONGMANS, GREEN & Co., LTD., 39, Paternoster Row, E.C.4.—Publishers of works in general literature, law, history, theology, science, technology, medical and educational.

SAMPSON LOW, MARSTON & Co., LTD., Overy House, 100, Southwark Street, S.E.1.—Our publishing list is a very general one. We specialize in books of naval, military and air interest, fiction, biography and rewards.

MACMILLAN & Co., LTD., St. Martin's Street, W.C.2.—Publishers of a wide range of English and American works, including fiction, general literature, theology, educational works, technical works, etc.

METHUEN & Co., LTD., 36, Essex Street, W.C.2.—Fiction, general literature (entertaining and informative) and scholastic works. Messrs. Methuen are willing to consider any work of merit—but not sex novels.

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MILLS & BOON, LTD., 50, Grafton Street, Fitzroy Square, W.1.—We are interested in fiction, popular general literature and educational books.

JOHN MURRAY, 50, Albemarle Street, W.1.—This well-known firm was founded in 1768 by Lieut. John Murray of the Royal Marines. Since then five John Murrays, all direct descendants, have been at the head of the firm, which has published the work of many of our greatest writers, including the letters of Queen Victoria and the works of Byron, Scott, Darwin, Dean Stanley, etc. It issues a wide range of general and educational works—the present catalogue comprises more than 100 subject headings—as well as novels of outstanding merit, the *Quarterly Review*, *Cornhill Magazine*, etc.

THOMAS NELSON & SONS, LTD., 35–36, Paternoster Row, E.C.4 (and Edinburgh, Paris, Melbourne, Toronto and New York).—Ours is a general list including biography, reminiscences, memoirs, fiction, economics, politics, science, philosophy, criticism, travel, sport, religious and devotional, juvenile gift books and education.

IVOR NICHOLSON & WATSON, LTD., 7, Paternoster Row, E.C.4.—Only first-class fiction is acceptable, whether it be written in a light or serious vein. Travel, biography and general books of all descriptions, but no juveniles.

JAMES NISBET & Co., LTD., 22, Berners Street, W.1.—The firm's general catalogue includes bio-

graphy, memoirs, fiction, economics, politics, science, philosophy, criticism, travel, sport, religious and devotional, juvenile and gift books. The educational list contains a comprehensive range of text-books for schools.

SIR ISAAC PITMAN & SONS, LTD., 39-41, Parker Street, Kingsway, W.C.2.—Our publications are mainly of a specialized character and may be classified under the following headings: (1) Commercial and business books for business men and students; (2) technical books for engineers and students of engineering and technology; (3) educational books for elementary, central, secondary and technical schools; (4) law books for students and practitioners; (5) aviation books; and (6) general books having a specialized appeal dealing particularly with arts and crafts, housecraft and domestic work, motoring, games and recreations, public speaking, journalism, etc. Manuscripts on any of these subjects or dealing with allied subjects are carefully considered for publication.

PUTNAM & Co., LTD., 42, Great Russell Street, W.C.1 (and New York).—Publishers of general books. Careful consideration is given to distinctive works of biography, travel, history, science, etc. First novels and especially well-established and famous foreign authors receive special attention. Every manuscript is carefully examined.

THE RELIGIOUS TRACT SOCIETY AND THE LUTTERWORTH PRESS, 4, Bouverie Street, E.C.4.—Books for

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Bible students, teachers and preachers; books for boys and girls and children's picture books.

RICH & COWAN, LTD., 25, Soho Square, W.1.—The types of manuscripts we require are biographies, travel books and novels of a high literary value, together with books of a theological nature for our "Needs of To-day" Series.

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MARTIN SECKER & WARBURG, LTD., 22, Essex Street, Strand, W.C.2.—Fiction, general literature, poetry, drama, travel, popular science, children's books.

SEELEY SERVICE & Co., LTD., 196, Shaftesbury Avenue, W.C.2.—Works of every kind, including the Lonsdale Library, biography, travel, exploration, art, popular science, arts and crafts and books for boys and girls.

SIDGWICK & JACKSON, LTD., 44, Museum Street, W.C.1.—We think we may express our desiderata as follows:

Books on any subject (science, economics, history, archaeology, travel, natural history, biography, art and especially applied literary research), provided they are

- (a) interesting to intelligent readers, and
- (b) written by authors who are both
 - (i) really familiar with the subject, and
 - (ii) really capable of expounding it clearly.

MSS. dealing in any specialized or technical way with law, music, theology or occultism are not required; but there are aspects of these subjects which in the hands of competent writers would make books we should be glad to publish.

We receive quite enough unsolicited fiction, drama and poetry to prevent us from specifying them among our wants. We do not publish juveniles.

WARD, LOCK & Co., LTD., Warwick House, Salisbury Square, E.C.4.—Every kind of good book is carefully considered. In fiction a wide range is covered, from the detective story to the novel of modern life. Of special importance in the list of Ward, Lock & Co. are gift books for children of all ages, the Wonder Book Series and the well-known "red" guides to holiday resorts at home and abroad; nor must the famous Mrs. Beeton's Cookery Books be omitted. Among the firm's other publications is the *Windsor Magazine*.

FREDERICK WARNE & Co., LTD., Chandos Street, Bedford Court, Bedford Street, W.C.2.—Fine edi-

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tions, poetry, standard classical literature, reference works, juvenile literature, popular editions of famous works, etc.

WILLIAMS & NORGATE, LTD., 36, Great Russell Street, W.C.1.—Including both new verse and fiction, Messrs. Williams & Norgate have no field into which they will not enter. History, reminiscences, theology and scientific works—and such other works as can be seen by referring to their catalogue—are all subjects which will receive most careful consideration.

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(b) WHAT EDITORS WANT.

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AGRICULTURE AND RURAL PURSUITS.—Country Life, Countryman, Farm, Field and Fireside, Farmer and Stockbreeder, Farmers' Weekly, Field, Live Stock Journal, Smallholder.

ARMY, NAVY AND AIR FORCE.—Army, Navy and Air Force Gazette, Army Quarterly, Fleet, Naval and Military Record, Navy.

ART.—Art Trade Journal, Artist, Burlington Magazine, Colour, Commercial Art, Drawing and Design, Industrial Arts, Studio Trend in Design.

BOYS AND GIRLS.—Adventure, Blackie's Boys' Annual, Blackie's Girls' Annual, Boys' Friend Library, Boys' Magazine, Boy's Own Paper, Champion, Children's Newspaper, Chums, G.F.S. Magazine, Girl's Own Paper, Guide, Magnet Library, Merry-Go-Round, Modern Boy, Schoolgirl, Scout, Sexton Blake Library, Young England.

CHILDREN.—Blackie's Little Ones' Annual, Bubbles, Chatterbox, Chick's Own, Child's Own Magazine, Kiddies' Magazine, Little Dots, Merry-go-Round, Our Darlings, Puck, Rainbow, Sunbeam, Tiger Tim's Weekly, Tiny Tots.

ECONOMICS AND FINANCE.—Economic Journal, Economist, Financial News, Financial Times, Statist.

EDUCATION.—A.M.A., Child Education, Education for Commerce, Education Outlook, Journal of Education, Pitman's Business Education, Pitman's Office Training, School Government Chronicle, School Management, Schoolmaster, Scottish Educational Journal, Teachers' World, The Times Educational Supplement.

ELECTRICITY AND ENGINEERING.—Automobile Engineer, Civil Engineering, Concrete and Constructional Engineering, Eastern Engineering, Electrical Review, Electrical Times, Electrician, Engineer,

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Engineering, English Mechanics, Machinery Market, Marine Engineer, Mechanical World, Model Engineer, Municipal Engineering, Power Engineer.

GARDENING.—Amateur Gardening, Farm, Field and Fireside, Field, Gardening Illustrated, Good Gardening, Homes and Gardens, Ideal Home, My Garden, Popular Gardening.

GENERAL.—Aberdeen Press and Journal, Answers, Belfast News-Letter, Belfast Telegraph, Birmingham Evening Despatch, Birmingham Gazette, Birmingham Mail, Birmingham Post, Britannia and Eve, Chambers's Journal, Cornhill Magazine, Daily Dispatch (Manchester), Daily Express, Daily Herald, Daily Independent, Daily Mail, Daily Mirror, Daily Record, Daily Sketch, Daily Telegraph, Edinburgh Evening Dispatch, Empire News, Evening News, Evening Standard, Everybody's Weekly, Glasgow Evening Citizen, Glasgow Evening News, Glasgow Evening Times, Glasgow Herald, Glasgow Weekly Herald, Guide and Ideas, Illustrated London News, Irish Daily Telegraph, Irish Independent, Irish News, Irish Press, Irish Times, Leader, Leeds Mercury, Liverpool Echo, Liverpool Evening Express, Liverpool Post and Mercury, Manchester Evening Chronicle, Manchester Evening News, Manchester Guardian, Men Only, Morning Post, New Statesman and Nation, News Chronicle, North Mail, Northern Echo, Northern Whig, Nottingham Guardian, Observer, Passing Show, Pearson's Magazine, Pear-

son's Weekly, People, People's Friend, People's Journal, Red Letter, Reynolds's Illustrated News, Round Table, Scotsman, Sheffield Telegraph, Spectator, Sphere, Star, Strand Magazine, Sunday at Home, Sunday Chronicle, Sunday Dispatch, Sunday Express, Sunday Graphic, Sunday Mail, Sunday Mercury, Sunday Pictorial, Sunday Referee, Sunday Sun, Sunday Times, Tatler, Time and Tide, The Times, Tit-Bits, Truth, Weekly Illustrated, Weekly Scotsman, Weekly Telegraph, Western Mail and South Wales News, Western Morning News, Windsor Magazine, Yorkshire Observer, Yorkshire Post, Yorkshire Weekly Post.

HEALTH (DIET, MEDICINE, ETC.).—British Food Journal, British Medical Journal, Chemist and Druggist, Eugenics Review, Health and Efficiency, Health and Strength, Health and Life, Health for All, Health and Vigour, Lancet, Medical World, New Health, Nursery World, Nursing Mirror, Nursing Notes, Nursing Times, Pharmaceutical Journal, Quarterly Journal of Medicine, Superman.

HUMOUR.—Bystander, Dublin Opinion, Everybody's Weekly, Happy Mag, Humorist, Ireland's Saturday Night, London Opinion, Passing Show, Punch, Tit-Bits, Weekly Telegraph, Windsor Magazine ("The Editor's Scrap Book").

LITERATURE, POLITICS AND SOCIOLOGY.—Adelphi, Chambers's Journal, Contemporary Review, Cornhill

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Magazine, Criterion, Empire Review, English Review, The Fortnightly, Great Thoughts, Hibbert Journal, John o' London's Weekly, London Mercury, National Review, New Leader, New Statesman and Nation, Nineteenth Century and After, Political Quarterly, Quarterly Review, Saturday Review, Spectator, Time and Tide.

MUSIC.—Music, Music Lover, Music Teacher, Musical Opinion, Musical Times, Organ, Rhythm.

NATURAL HISTORY.—Animal World, Country Life, Field, Nature, Natural History Magazine, Zoo.

OVERSEAS.—African World, British Australian, British Empire Review, Canada's Weekly, Crown Colonist, Empire Review, Landmark, Near East, New Zealand News, Overseas Magazine, South Africa, United Empire, West Africa.

PARAGRAPHS.—Daily Express, Daily Herald, Daily Mail, Daily Mirror, Daily Sketch, Daily Telegraph, London Evening News, Evening Standard, Star, Morning Post, News Chronicle, Manchester Guardian, Liverpool Post and Mercury, Glasgow Herald, Glasgow Daily Record, Scotsman, South Wales News, Sunday Dispatch, Sunday Express, Sunday Graphic, Sunday Pictorial.

PHOTOGRAPHY.—Amateur Photographer, British Journal of Photography, Photographic Dealer.

RELIGION.—Baptist Times, British Weekly, Catholic Herald, Christian, Christian Herald, Christian World, Church of England Newspaper, Church Times, Dublin Review, Free Churchman, Guardian, Hibbert Journal, Jewish Chronicle, Jewish Guardian, Jewish World, London Quarterly and Holborn Review, Methodist Recorder, Methodist Times and Leader, Month, Record, Sunday Circle, Tablet, Universe.

SCIENCE.—Armchair Science, Chambers's Journal, Contemporary Review, Cornhill Magazine, Discovery, Field, Nature, Science Progress.

SHORT STORIES.—Answers, Blackwood's Magazine, Britannia and Eve, Bystander, Chambers's Journal, Cornhill Magazine, Dress and Beauty, English Review, Everybody's Weekly, Everywoman's, Good Needlework, Good Housekeeping, Grand Magazine, Guide and Ideas, Happy Mag, Home Chat, Home Journal, Home Notes, Illustrated Sporting and Dramatic News, John o' London's Weekly, Lady, Leader, Leisure, London Mercury, London Opinion, Miss Modern, Modern Home, Modern Weekly, Modern Woman, My Home, Nash's Magazine, Novel Magazine, Passing Show, Pearson's Magazine, Pearson's Weekly, Queen, Quiver, Red Letter, Red Magazine, Sketch, Story-Teller, Strand Magazine, Sunday At Home, Tatler, Time and Tide, Tit-Bits, True-Story Magazine, Truth, Twenty-Story Magazine, Wife and Home, Windsor Magazine, Woman and Beauty, Woman and Home,

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Woman's Fair, Woman's Journal, Woman's Magazine, Woman's Pictorial, Woman's Sphere.

SPORT AND PASTIMES.—Anglers' News, Autocar, Blackwood's Magazine, Cycling, Field, Fishing Gazette, Game and Gun, Golf Monthly, Golfing, Hobbies Weekly, The Horse, Hunting, Light Car and Cyclecar, Motor, Motor Cycle, Motor Cycling, Motor News, Motor World, Polo Monthly, Riding, Scottish Field, Shooting Times and British Sportsman, Sporting Life, Tee Topics, Yachting Monthly, Yachting World.

TRADE, ETC.—Advertising Display, Advertisers' Weekly, Advertising World, British Export Gazette, British Trade Review, Business, Manchester Guardian Commercial, Mercantile Guardian, Sales Management, Trade and Engineering. (The leading trades have their special publications, which offer a good field to the contributor who can write practical articles. The Draper's Record is an example.)

TRAVEL AND ADVENTURE.—African World, Blackwood's Magazine, Blue Peter, Cornhill Magazine, Field, Geographical Magazine, Illustrated Sporting and Dramatic News, Near East, Overseas, Seagoer, Spectator, West Africa, Wide World Magazine.

VERSE.—Argosy, Blackwood's Magazine, Cornhill Magazine, Country Life, Countryman, The Fortnightly, Humorist, London Mercury, Nash's Magazine, Novel Magazine, Observer, Pearson's Weekly, Punch,

Quiver, Spectator, Story-Teller, Sunday Times, Windsor Magazine, Woman's Magazine.

WIRELESS.—Broadcaster, Listener, Popular Wireless, Radio Pictorial, Radio Times, Wireless World, World-Radio.

WOMEN'S INTERESTS.—Dress and Beauty, Everywoman's, Good Housekeeping, Good Needlework, Home Chat, Home Companion, Home Journal, Home Notes, Homes and Gardens, Ideal Home, Lady, Lady's Companion, Leisure, Mab's Fashions, Miss Modern, Modern Home, Modern Weekly, Modern Woman, Mother, Mother and Home, My Home, Queen, Vogue, Weldon's Ladies' Journal, Wife and Home, Woman and Beauty, Woman and Home, Woman's Journal, Woman's Magazine, Woman's Own, Woman's Pictorial, Woman's Weekly, Woman's World.

The addresses of these and other publications are given in newspaper directories, which can be found in any good reference library. *The Fleet Street Annual* (Fleet Publications, 9, Palace Gate, W.8, cloth 3s. 6d., paper 2s. 6d.) and *The Newspaper Press Directory* (C. Mitchell & Co., 5s.) are recommended.

CHAPTER XIII

HOW TO CORRECT PRINTERS' PROOFS

A LIST is given overleaf of the marks used in correcting printers' proofs. The following points should be carefully noted:

Write the marks in the margin on a level with the line to be corrected. Always indicate in the text where the alteration is to be made.

Make the corrections in ink and as clearly as possible. Be particularly careful to write names legibly.

Bear in mind that to insert a word may involve the resetting of several lines and add unnecessarily to the printing bill. Try to avoid this by altering the phrasing so that only the one line is affected.

When correcting paged proofs remember that to add or subtract a line on one page may affect all the subsequent pages to the end of the chapter.

Return proofs promptly. If you hold them up for a week or so you may cause your publisher much inconvenience, because he must work closely to a time-table if he is to get your book out by a given date.

8

Delete.

Stet

To remain as printed. Write a line of dots under the word or words to be restored.

Trs

Transpose letters or words.

9

Letter upside down.

□

Indent one em. To indent means to push back from the margin; an em is a unit of type measurement.

Ital

Change to italic type.

Rom

Change to Roman type.

Caps

Capital letters.

S.C.

Small capitals.

l.c

Lower case (small letters).

Written through a letter to be corrected as shown in the margin. This stroke should also be written in the margin to the right of any word, letter or punctuation mark to be inserted in the text.

Begin new paragraph. Can also be denoted in margin by "New par." or "N.P."

Run on No paragraph break.

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- ⊂ Close up. Written both in the margin and above and below the letters to be drawn together.
- # Space required.
- Equa. Space to be equalized throughout line.
- ⁄ Insert comma.
- ⊙/ Full stop.
- ʼ Apostrophe.
- |-| Hyphen.
- × Bad type. The letters or words should be underlined.
- ≡ Straighten lines. The same marks should be used in the text.
- ≡ Written under letters or word to be capitalized.
- w.f. Wrong fount of type.
- ·X Marked in text to show where missing letter, word or punctuation mark is to be inserted.
- 5 Marked in text to show how letters or words are to be transposed.



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